What, how, why
Previous practices / self motivation statement development.
Motion-time-space-light.

1. First term; slit scan photography research.

During the first term at LBDM i tried to be able to control selectively the motion blur, expand it, in moving images in a fluently, new style. As a consequence I built a scanner-camera, which is a pragmatical way to build a cheap slit-scan high-res camera. During the term I was unable to achieve the control of the motion blur in moving images but trough the parallel research-work I built up a interesting core of theoretical investigation.

Then, the main output I got after have been experimenting with these features is a research document, in which the starting point is the slit-scan photography and, as a tree, I explore the keywords of my next researches and ideas on cinematographic language. Those keywords sketched in the document are: Slit-scan, Go-motion-techniques, Half-mirror and 3d stereoscopy images, postproduction features (time-warp, frame-blending), time accumulation photography, motion-time-space-light.

My research was both praxis-based and theoretical research, mostly based on internet post, cinema and video references and photographers artworks. The praxis was executed with the scanner-camera, photo cameras and videocameras. I established a work-flow between text, thoughts , practical experiments and theoretical image development.

My motivation for that research was based in the strong will that pushes me to work in new ways to depict movement in images and challenging cinematographic experiences. Altought my first approach was diffuse and full of mistakes, finally I was able to build a good framework trough the text and the theoretical development, which finally pushes me in much more challenging researches.

- What specific knowledges did you achieved?
- Due to the the lack of images outputs: is the process of research the most important thing
- Why is it important for you on investigating old techniques?
- By which way the key-words you above mentioned are related to each other? And to next practices? Did you applied your knowledge to professional practices?
- Do you want to continue this specific research?

2. Second Term; men with satellites, in collaboration with Sebastian Cimpean.

Sebastian Cimpean and me developed a short video, produced exclusively with images from the web, in order to achieve a modern approach for the "Man with the movie camera" sequence-remaking, thematic project from LBDM second term.

The piece is about the modern ways to "watch" and being "watched" in society. This idea is based in "Man with the movie camera", in which the russian cinematographer uses the camera to depict the rhythm of the modern society; to sum up, the camera is an eye that explores all the details of the subject is filming. Then, we proposed a new way to analyze those details, with the tools (cameras) we have now and the ideas of progress we share in our actual society.

Focusing this idea Sebastian and me, applying a postproduction technique, designed a short piece that uses inputs from internet visual mapping tools (webcams, google street view and google maps), which are flat images, to build a 3d environment based on particles that response to those flat images.

Why tried with this exercise to achieve both the conceptual re-making of the movie and develop a nice output, also improving our skills learning new postproduction tools as part of the work methodology.

– How was the development of the project in collaboration with S. Cimpean?
– Further than the postproduction features, what makes this project special?
– Are you satisfy with the conceptual approach to modern imaginery as response to "Men with the movie camera" film?
– Is this project necessarily a response to a specific movie or could it be engaging by itself?

3. Third Term; Wonderland.

The proposal for third term was create a short piece based in one single chapter from Alice in Wonderland original book. I decided to work in the first chapter: the rabbit hole due to I'm interested personally in the "gates" to other realities.

My piece, Wonderland, is a cinematographic approach to the chapter. I tried to stand out an specific atmosphere/atmosphere in one single scene: two friends are driving in a lonely road and, due to a distraction, they crash towards a strange presence. I worked based on cinema genres references, mainly D.Lynch atmospheres and road movie format and rotocopied films of Ralph Bakshi.

In order to be able to shoot this specific scene, also influenced by Barend's lectures, I decided to use animation and virtual sets features to create a live action rotoscopy + virtual set methodology. The goal of the process is not the animation itself but the camera-software technique, which finally allows me to set up a standard camera shoot in a 50% postproduced output, being the experience purely cinematographic in terms of frame rate and camera operations but cartoon-like as visually output. Further more the process allows me to operate the camera absolutely free which is, sincerely, the main motivation of the methodology.

Wonderland was the most struggling project of last year. I achieved the theoretical and pragmatical design of a specific look/aesthetic in cinema language fully functionally. Wonderland is also a logical consecution of previous practices in an unexpectable way, animation wasn't my goal during the two previous terms. However, the possibilities of camera operation pushed me to work on rotoscopy and cartoon-like and I enjoyed so much the process of design and build a virtual set, which truly improved my skills in Adobe After Effects and tracking software.

– Is wonderland just a technique's approach or could establish a complete cinema work?
– Are you satisfied with the final look of Wonderland?
– Did Wonderland changed your way of understand moving images/camera phenomena?
– What do you expect from your experiments?